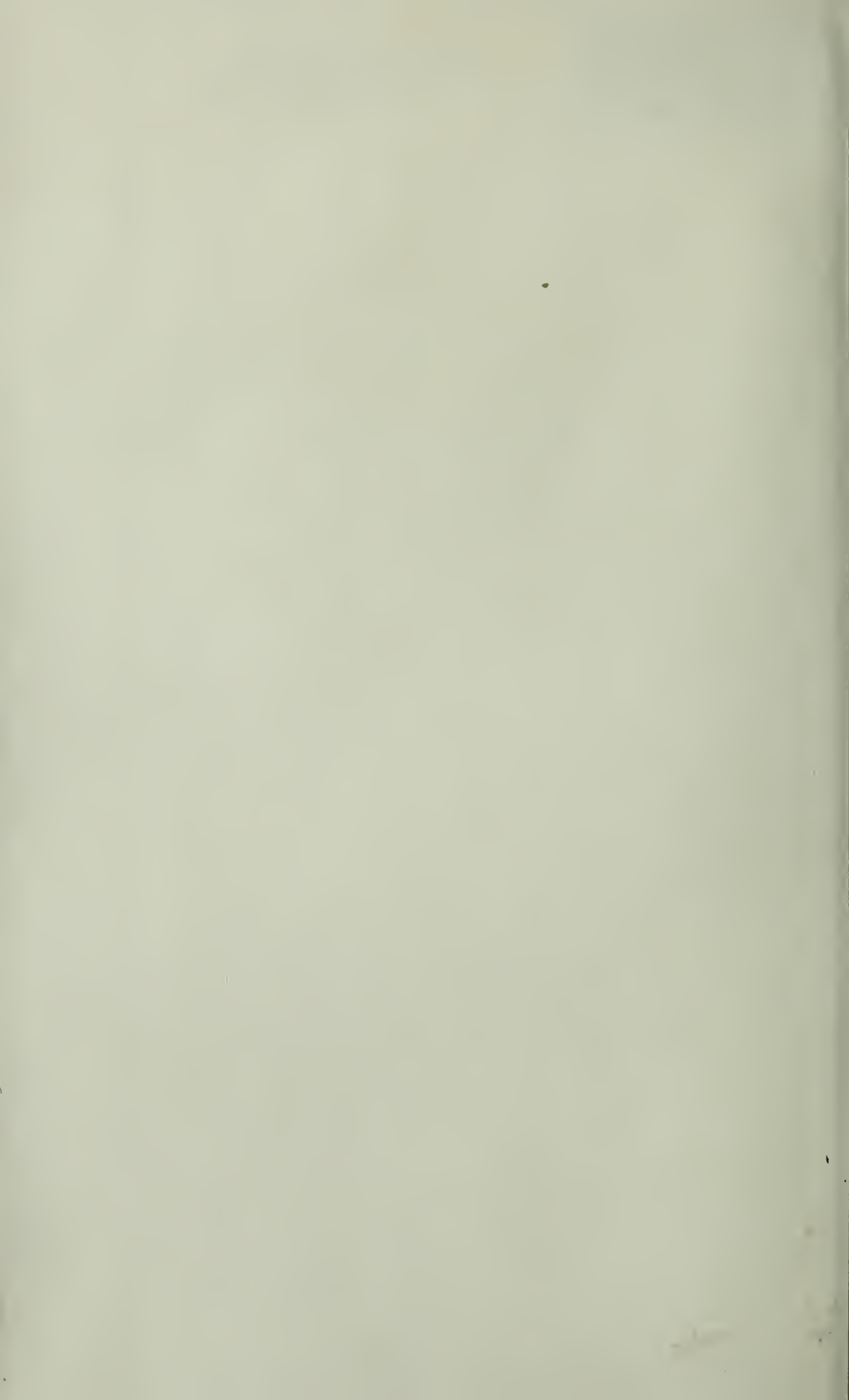


THE
PEDAL ORGAN.
ITS HISTORY,
DESIGN & CONTROL

BY
THOMAS
CASSON F.I.C.C.M.

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AMERICAN COLLEGE OF THE ARTS AND SCIENCES

1890-1891	1891-1892	1892-1893
1893-1894	1894-1895	1895-1896
1896-1897	1897-1898	1898-1899

ORDINARY ENGLISH ORGAN.

CASSON'S SYSTEM.

GROUPING FOR PREPARATIONAL REGISTERING BY OCTAVE DUPLICATION.

CONTRIBUTION TO PEDAL
BASSES.

CHOIR ORGAN.			CHOIR.			SOLO IN SWELL.			CONTRIBUTION TO PEDAL BASSES.		
NO.			NO.	BY OCTAVE DUPLICATION OF SOLO.		NO.	(EXCEPT NO. 6) WITH EXTRA TOP OCT.				
1	Dulciana	8 58	1	Violes d'Orchestre	8	1	Contra				
2	Waldflöte	8 58	2	Waldflöte	8		Viola, ten. } Bass from No. 13.	16	58		
3	Voix Célestes, tenor C	8 46	3	Voix Célestes, gamut g	8 51	2	Waldflöte, tenor C	16	58		
4	Harmonic Flute ...	4 58	4	Harmonic Flute ...	4	4	Harmonic Flute ...	8	70		
5	Corno di Bassetto ...	8 58	5	Corno di Bassetto ...	8	5	Corno di Bassetto, tenor C	16	58		
6	*See Great Organ.					6	Harmonic Trumpet	8	70		
1	Swell to Choir.		I	Upper Manual.		1	Upper Manual.				
			VIIIa	Sub Octave Coupler.		IXa	Octave Coupler				
			VIIIb	Sub Octave alone ("Unison silent").		IXb	Octaves alone ("Unison silent").				
			X	Melody. Tremulant (by pedal). Manual Help (to attach Choir, detaching Solo).		X	Melody, tenor C Collective Full Organ Pedal. Manual Help (to attach Solo, detaching Choir).				
NO.	GREAT ORGAN.		NO.	GREAT ORGAN. WITH EXTRA OCTAVES.		NO.	POSITIVE OR GREAT CHOIR ORGAN.				
7	Bourdon	16 58	9	Salicional, tenor C, (8 ft.), or Small Open Diapason ...	16 58	9	Salicional, or Small Open Diapason ...	8			{ 12 Notes Subbass 16 ft. 12 Notes Acoustic 32 ft. 18 Notes Open Diapason ... 16 ft.
8	Open Diapason ...	8 58	7	Bourdon (Bass also for No. 9)	16 70	7	Gedeckt	8			
9	Salicional, or Small Open Diapason ...	8 58	8	Open Diapason ...	8 70						
10	Clarabella	8 58	10	Clarabella	8 70	10	Claribel Flute ...	4			
11	Principal	4 58	11	Principal	4 70						
12	Mixture	V 290	12	Mixture	V 350						
6	*Trumpet	8 58	6	*See Solo Organ.							
11	Swell to Great.		11	Upper Manual.		11	Upper Manual.				
111	Choir to Great.		111	Lower Manual.		111	Lower Manual.				
	Three Composition Pedals (acting also on the Pedal bases, and thus breaking up the bases of Choir and Swell).			Three Composition Pedals. Collective Full Organ Pedal. Manual Help, to attach Great, detaching Positive.			Manual Help, to attach Positive, detaching Great.				
NO.	SWELL ORGAN.		NO.	SWELL. WITH EXTRA OCTAVE.		NO.	ECHO. BY OCTAVE DUPLICATION.				
13	Bourdon	16 58	13	Double Dulciana, 12 stopped	16 70	12	Dulciana	8			30 Notes Echo Bass 16 18 Notes Swell Violone 16
14	Geigen Principal ...	8 58	14	Geigen Principal ...	8 70						
15	Rohrflöte	8 58	15	Rohrflöte	8 70	14	Rohrflöte	4			
16	Gemshorn	4 58	16	Harmonic Flute ...	4 70	15	Harmonic Piccolo ...	2			
17	Hautboy	8 58	17	Double Hautboy ...	16 70	16	Hautboy	8			
18	Cornocean	8 58	18	Cornocean	8 70						
IV	Octave Coupler Three Composition Pedals.		IV	Octave Coupler Three Composition Pedals. Collective Full Organ Pedal. Manual Help (to attach Swell, detaching Echo).			Manual Help (to attach Echo, detaching Swell).				
NO.	PEDAL ORGAN. SUCH AS WOULD BE GIVEN BY AN ENGLISH BUILDER.		NO.	PEDAL ORGAN.		SOURCE OF PEDAL BASSES.					
19	Nil.		22	Acoustic	32 12	12 Quint Pipes: 6 from No. 21 in 32ft. pitch. 12 from No. 7 in 32ft. pitch. 12 Pipes, 16ft.: 18 from No. 8 in 16ft. pitch. 12 Pipes, 16ft.: 18 from No. 14 in 16ft. pitch (in Swell). 12 Pipes from 7, 18 from No. 21 in 16ft. pitch. From No. 13 (in Swell). Open wood, independent.					
	Open Diapason ...	16 30	19	Open Diapason ...	16 12						
	Nil.		23	Swell Violone ...	16 12						
20	Subbass	16 30	20	Subbass	16						
	Nil.		24	Echo Bass	16	{ 6 Pipes to No. 22 { 18 ,, ,, No. 20					
21	Flute	8 30	21	Flute	8 30						
V	Swell to Pedal.		V	Upper Manual.							
VI	Great to Pedal.		VI	Middle Manual.							
VII	Choir to Pedal.		VII	Lower Manual.							
	On and Off Pedal for No. VI.			Three Pedal Helps.							
	Duplicate Draw Stop for No. VI.										

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LECTURE
ON THE
PEDAL ORGAN
ITS HISTORY, DESIGN AND CONTROL

BY
THOMAS CASSON, F.I.G.C.M.

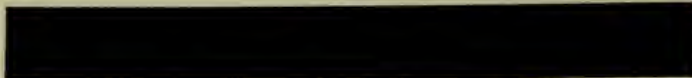
*Given by kind invitation of W. RAEBURN ANDREW, Esq., M.A.,
at his Residence, Cathcart House, South Kensington, W.,
on March 23, 1905.*

Before the Members of
INCORPORATED GUILD OF CHURCH MUSICIANS.

Chairman — FRANCIS BURGESS, Esq., F.I.G.C.M., F.S.A., Scot.



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THE PEDAL ORGAN :

ITS HISTORY, DESIGN AND CONTROL.

Introductory.

I AM sincerely obliged to you for the compliment paid me in the first instance by your election of me as an Honorary Fellow of the Incorporated Guild of Church Musicians, and in the second by your asking me to deliver the lecture which follows. I suppose that no man has suffered more keenly than I have done in endeavouring to eliminate from the very beautiful and magnificent art which I profess all that is sordid and inartistic, and the recognition is, I confess, grateful to me. It strengthens one in the denunciation of the absurdities and anomalies that one finds in the organ. I say recognition; not necessarily approval. I do not ask you to approve: that must be left to your artistic sense. Moreover, if recognition be as the breath of life to the reformer,

criticism is as that of progress. If criticism is favourable it is encouraging. If adverse—I do not of course refer to mere mud-throwing or obstructive old-fogeyism; for I get plenty of this—one knows what one has to improve. I trust, therefore, that I may receive from you all reasonable criticism. So far I have had but little.

In all matters of reform one has to appeal to the young. The artist, or rather the poet—the poet of words, of form, of colour, of sound, of motion—is the favoured of the gods and “whom the gods love die young.” Young: that is not in years but in spirit: keenly alive, to the last, to everything that advances or improves their respective art: like my dear old friend Doctor Hopkins, who thus left us in octogenarian youth. I doubt not but that some of you, however old in years, are young enough in spirit to take a more enlightened view of the organ than is at present prevalent.

In all improvements in art one is confronted with the difficulty that there are artists who have deservedly attained to positions of influence, though the labour, particularly in the musical profession, has been too arduous for that success until late in life, when anything new or unaccustomed is a disturbing element. Thus there is a desire, quite comprehensible, to adhere to defective and imperfect, even if more difficult, methods, rather than to resort to new ones, artistic and facile though they be in themselves. I would instance the pianoforte, the pedal harp, the Boëhm flute, the valved horn, all of which on their introduction were bitterly assailed by those who were professors of the older forms of those instruments.

In the case of the organ there is the further difficulty that one does not carry it about; so that it is only reasonable that at least the "outer timbers" be in approximate uniformity. Everything necessary for reform can readily be adopted, however, without material divergence from this condition. In this matter the well-meant effort of the Royal College of Organists had my warm sympathy and I much regret that instead of abandoning that attempt they did not go on, recognising the progress that had since been made. If they wait until the last word has been said in organ improvement they will wait until the Greek Kalends.

The initial and fundamental mistake made by the College was, however, a grave one. Instead of first settling important principles and insisting on all details being brought into conformity therewith, the most important matters were settled upon mere personal predilection, thus affording no hope of permanence or general acceptance. For instance, as regards the recently discarded pedal-board. They recognised radiation, termed concavity, in the vertical plane: they recognised it in regard to the sharp keys in the horizontal plane; but repudiated it in regard to the naturals. Thus it was a house divided against itself, with the inevitable result. But the *principle* of radiation was right or was wrong, and it should have been either adopted or rejected throughout. I am heartily glad to hear of the adoption of the concave-radiated board; convenient, logical, mathematical, anatomical; but if the *principle* had been recognised at first there never would have been any other. One can, how-

ever, give credit for the courage which has frankly admitted the mistake and has literally "faced the music."

Again, the R.C.O. in 1882 expressed a wish for control of the couplers and I then pointed out that the only method possible was to recognise the principle that couplers must be regarded as stops of the department to whose resources they add, and that they must be specified, grouped and controlled accordingly. I am aware that there is much prejudice or predilection antagonistic to this theory; but it is the only intelligible principle and it is bound to obtain universally.

It is not uncommon to find an organ with even two dozen couplers of varied functions, and the method indicated is the only one readily to find them, or to read their position and effect, much more to control them.

I make these remarks in no captious spirit, merely to show that details must be subordinated to principles. That is the only course that affords any hope of uniformity and permanence.

THE PEDAL ORGAN.

WE now come to the special subject for this evening's discourse, viz., the pedal organ. I shall glance at its history as a thing of course interesting in itself, but chiefly to show how by neglect of a leading principle it has never, either in design or control, attained in this country the position to which so unique and magnificent a feature is entitled. As, moreover, I hold that mere destructive criticism is of but little use in the absence of suggestions of constructive remedy, I propose to show, as a matter of detail, how, while recognising to the full the principles on which we must proceed, we may with efficiency and reasonable economy remedy existing defects. No feature of the organ has in this country suffered so much from prejudice, ignorance and rule-of-thumb as has the pedal organ: above all, none has suffered so much from lack of observance of some guiding principle.

The origin of the pedal organ may, I think, be found in a drone note, antecedent to any progressive harmony.

In drawings of ancient Portatives the use of such a drone note is clearly indicated by a latching arrangement, and of course you are familiar with the drone of the vielle and the bagpipe, the latter an instrument of which it has been said that it is an organ resolved into its constituent elements. Such drone notes continue in late use, as in the musette passages of a minuet. We have the term "Bourdon" or "Burden" for the continually recurrent note or phrase of old songs. Above all, we have the "pedal" or "pedal point" of a fugue. That is the entry of the drone note, usually as a climax. Now in a positive or fixed organ the convenience of using a pedal for the drone note, instead of the less convenient latch, would soon suggest itself, followed by such pedals as would give a choice of drone notes: for many old illustrations show such pedals as would not allow of anything like elaborate execution, say, of a fugal subject.

Pedals in such forms as would allow of execution, appear, however, to have been in use in the middle of the fourteenth century at latest. The pedal clavier and organ appear at Beeskow in 1418, but Pretorius states that both existed in the organ at Halberstadt, 1359-61. Rimbault indeed suggests that they were added to the latter organ on its restoration by Kleng in 1494; but seeing that the pedal, like other improvements, was doubtless of gradual growth, while it appears to have been in fairly advanced form at Beeskow, I see no reason for this surmise. It is probable enough that at Halberstadt the pedals were in more crude form than at Beeskow. In any case the historical statements of Pretorius are more trustworthy than

TWO-MANUAL ORGAN.

ORDINARY GROUPING.		GROUPING FOR PREPARATIVE REGISTER- ING BY UNISONAL DUPLICATION.		
GREAT ORGAN.		GREAT.	CHOIR.	SOLO.
1 Bourdon 16		Bourdon 16		
2 Open Dia- pason 8		Open Diapason 8		
3 Dulciana 8		Dulciana 8	Dulciana 8	
4 Clarabella 8		Clarabella 8	Clarabella 8	Clarabella 8
5 Principal 4		Principal 4		
6 Flute 4		Flute 4	Flute 4	Flute 4
7 Twelfth 2 $\frac{2}{3}$		Twelfth 2 $\frac{2}{3}$		
8 Fifteenth 2		Fifteenth 2		
9 Mixture III		Mixture III		
10 Trumpet 8		Trumpet 8		Trumpet 8
11 Clarinet 8				Clarinet 8
I. Swell to Great.		I. Upper Man- ual.	I. Upper Man- ual.	I. Upper Man- ual.
Three Comp. Pedals act- ing also on Pedal Or- gan.		Three Comp. Pedals. Manual Help to attach Great, de- taching Choir and Solo.	Manual Help to attach Choir, de- taching Great and Solo.	Manual Help to attach Solo, detach- ing Great and Choir.
SWELL ORGAN.		SWELL.		ECHO.
12 Bourdon 16		Bourdon 16		
13 Open Dia- pason 8		Open Diapason 8		
14 Salicional 8				Salicional 8
15 Rohrflöte 8		Rohrflöte 8		Rohrflöte 8
16 Voix Cé- lestes 8				Voix Célestes ...
17 Principal 4		Principal 4		
18 Flute 4		Flute 4		Flute 4
19 Fifteenth 2		Fifteenth 2		
20 Cornopean 8		Cornopean 8		
21 Oboe 8		Oboe 8		Oboe 8
22 Vox Hu- mana 8				Vox Humana ... 8
II. Octave Coupler.		II. Octave Coupler.		II. Octave Coupler.
Tremulant.		Three Comp. Pedals.		Tremulant.
Three Comp. Pedals.		Manual Help, to at- tach Swell, de- taching Echo.		Manual Help, to at- tach Echo, detach- ing Swell.
PEDAL ORGAN.		PEDAL ORGAN.		
23 Open Dia- pason 16		Open Diapason 16		
24 Subbass 16		Subbass 16		
25 Violone 16		Violone 16		
26 Violoncello 8		Violoncello 8		
27 Flute 8		Flute 8		
28 Trombone 16		Trombone 16		
III. Swell to Pedal.		III. Upper Manual.		
IV. Great to Pedal.		IV. Lower Manual.		
On and Off Pedal for IV.		Pedal Help for Upper Manual.		
Duplicate drawstop for IV.		Pedal Help for Lower Manual.		

the conjectures of Rimbault or anyone else. The old builders were much cleverer fellows than their modern successors seem to think them. Mr. Abdy Williams considers that in 1470 a German organ without pedals would have been considered more remarkable than one furnished with them.

Be this as it may, there can be no doubt but that the pedals provided means for extrication from what I must call the dilemma of organ-playing, besides, perhaps, providing convenient distribution over the physical powers of the performer, of the excessive labour of playing a large old organ, just as similar labour is even yet distributed in carillon playing.

By "the dilemma of organ-playing" I mean the fact that on the one hand the full harmonies of the organ, particularly in the finest polyphonic music, demand that the hands shall, as a rule, be kept together, generally near the middle of the manuals; while, on the other hand, the organ is singularly ineffective without the characteristic deep bass tones. Thus it was of little use prolonging the manual clavier downwards, as in old English organs; for the deep notes were out of reach. Even as it is the C compass might be shortened, in many cases with improved effect, though of course the vast mass of music written for C compass makes any further alteration in that direction absolutely impossible in the case of an organ with pedals. We have now arrived at the fact, recognised for 450 years in Germany, that the basses of the organ must be assigned to the pedal. The German recognition

is shown by Dr. Hopkins in such statements as the following :

Par. 1232.—“In Germany most of the pedal stops are properly viewed as simply basses to some of the manual stops. This being the case, their scales exhibit but a very slight advance upon those of the manuals, one pipe only frequently being the extent of the difference.”

[This difference of “one pipe,” i.e., a difference of diameter equivalent to the difference of diameter of two pipes one semitone apart, is a well-known device to avoid the defect called “sympathy.”]

Par. 934.—“In Germany the 16 feet range is viewed as the most correct one for the organ *stops*, but not for the organ *manuals*. The *pedal* is justly considered as the only proper place for their *bass*. This is conclusively shown in German specifications, where to a Principal of 8 feet on the manual there is a Principal of 16 feet on the pedal; to the ‘Octave 4 feet’ on the manual an ‘Octave 8 feet’ on the pedal . . . and so on.”

Par. 933.—“The advocates for long and short manuals appear to be agreed on one very important point, namely, that the 16 feet range is the correct one for as many of the organ *stops* as possible, the point of difference being as to where the large pipes should be planted, whether on the manuals or on the pedal.”

Par. 1099.—“The pedal organ should contain a ‘bass’ to as many of the leading manual stops as possible. The minimum number of pedal stops in Germany is equal to one-third of the number of the Great Organ. The maxi-

mum number is one-third of the number of manual stops in the entire organ."

Needless to say, this takes it for granted that the "Great" is the largest division of the organ. Of course, too, the more important the artistic pretensions of the organ the more nearly the pedal stops will approach the maximum.

It is, then, from Germany that we have pedals and the pedal organ. Their theory, use and design have been studied in that country for 500 years, with all the concentration of thought for which the Germans are famous. Their teaching, followed by Gauntlett, Best, Hopkins and others in both theory and practice, is that it is the primary and essential duty of the pedal organ to provide an accurate bass for any combination of manual stops. That is the *Principle* on which we must go.

The primary and essential duty, I repeat, though not the sole duty; so we find German organs provided with numerous pedal basses. Contrast the proportion of twenty-five pedal stops to sixty-one manual stops, as in the German organ at Doncaster, with the nine pedal stops to fifty-four manual stops in a modern English cathedral organ. It is obvious that the very meaning and significance of the pedal organ have not yet been recognised in England, and it is astounding to find fundamentally disproportionate and unmusical instruments receiving unstinted praise from those who, posing as men of light and leading, should have been the first to condemn them.

In England the dilemma was not dealt with until the close of the eighteenth century, when pedals were first

introduced here. Dr. Hopkins expresses some surprise at this; but by way of explanation points to the general obstructiveness exhibited by organists and organ-builders towards all improvements.

Although the long-manual method was obviously a defective way of dealing with the basses, the older organists of the time would have nothing to do with pedals. They stoutly affirmed that "a musician could do everything that was wanted with his hands," that they were "not going to be turned into dancing-masters at their time of life" and so forth. You laugh, perhaps; but it is for you to see to it that your successors do not treat you with derision for equally absurd and obstructive old-fogeyism. Nay, you will deserve ridicule far more than those of a hundred years ago; for the pedal organ is no novelty to you and "Hopkins and Rimbault" appeared fifty years since.

In Germany the primary use is provided for; but, in addition, where a German pedal organ has about ten stops a distinctive heavy "Major Bass" is introduced. This has no corresponding treble, but is analogous to the drum of the orchestra. When carefully used its effect is of course very fine. Its scale is usually about that of the pedal stop labelled "Open Diapason 16 feet" in England, but it seldom appears before an ample provision of true basses of modest scale.

In clumsy fashion this was the theory at first followed in England. Appropriate basses were provided to GG, FFF or even CCC on the manuals. Pedals when first applied merely pulled down the lower keys of the Great

Organ. Subsequently a sort of "Major Bass" termed "Pedal Pipes," was added, of huge scale and ponderous tone, to reinforce the existing basses, theoretically just as the Germans had done; but with the most extraordinary heterogeneous arrangements of compass and relative pitch. Sometimes the pedal pipes would go down to GG of 12 feet, sometimes to GGG of 24 feet, sometimes to CCC of 16 feet, with a "return" in the lowest half octave to pipes one octave higher—one shudders at the thought of the inversions—to make it fit the G pedal-board.

Later on the rising appreciation of German organ music, particularly that of Bach, forced into prominence the necessity for adoption of the German compass of manual and pedal keys. The struggle that arose between the advocates of the old long keyboard and those of the shortened keyboard with full compass of pedals—the rivals being known respectively as G men and C men—was of an intensity and bitterness of which the present generation can hardly form an idea. The C men were bound to win, but one has much sympathy with the G men owing to the clumsy way in which the change was effected. In common with the Germans, the G men rightly held that the organ should be provided with proper basses to carry the manual tones downwards and that then, and not until then, were the heavy reinforcing "drum" notes admissible. In defiance of all wholesome musical rule, the English organ-builders lopped off the manual basses at CC of 8 feet and supplied nothing in their place but their existing ponderous drum-toned "Pedal Pipes"! It was as if one lopped off the orchestra at the lowest note

of the violoncello and substituted a big drum for double basses and other deep tones. I have myself too keen a remembrance of the sweet and mellow but sufficient basses of the old long-manual organs not to grieve over the brutal rule-of-thumb which destroyed them without providing any substitutes. The evil method has been but slightly ameliorated. Mr. Best wrote to me in 1887 :

“Unfortunately, when organ-builders shortened the keyboard compass in the region of the ‘bass,’ they constantly neglected to supply the indispensable equivalent of an adequate pedal organ. Even in the largest instruments where an attempt is made in this direction, it will be at once remarked that the pedal-bass is suitable only for the ‘great’ or most powerful clavier, the varieties of delicate tone in the bass (to combine with the more frequently used ‘choir’ or ‘swell’ claviers) being almost invariably absent.”

It cannot be said that there has been any general improvement in this matter since Mr. Best wrote. The musical, or rather unmusical, result of this egregious blunder of noisy but defective pedal organ is frightful. I would ask anyone here whose ear has not been vitiated by long tolerance of the English pedal organ, to listen for this portion of the “music” when next he goes to church; that is to say, mentally to detach the bass from the remaining parts for comparison with them, and he must be amazed at the effect, and wonder how he or anyone else can have allowed himself to tolerate anything so dull, monotonous and brutal.

One is met at once by the objection that in room ‘and

money the necessary equipment of true pedal basses is too costly. Doubtless in some instances this may be so; but that is a matter with which art is not concerned. . Moreover, one finds that organs unprovided with proper basses can, nevertheless, be furnished with clap-trap and superfluous features, and can be built in such monstrously megalomaniac form as at once to refute this objection as to lack of space and money.

It has also been alleged that instead of similarity between trebles and basses, it is more desirable to aim at difference of quality. This is one of those *post hoc, ergo propter hoc* arguments that are invariably tainted and suspect, requiring some corroborative evidence to justify them. If the contrast refers to *quantity* of tone, so that when the manual tones are soft, the pedal tones shall be loud, or vice versa, the theory is too ridiculous. If the *quality* is to differ, we must provide differing basses in sufficient quantity, so that this objection to numerous and varied pedal basses refutes itself. It is not denied that, at the will of the organist, contrast should be obtainable; but the primary requisite is a true bass. There is absolutely no corroborative evidence to the contrary.

Not only is the musical result of the blunder thoroughly bad; but to it we owe the destruction, under the name of "restoration," of nearly all the beautiful old long-manual organs of the past. When "pedal pipes" were added the sweet old diapasons sounded feeble and the next step was to add a large and noisy Swell. This in turn brought in a further degradation by the subordination of the "Great" to the "Swell," a degradation still main-

tained in such devices as assigning a "Double" to the Swell when the Great remains unprovided with 16 feet tone. One finds even such atrocities as a Swell with double flue and reed stops and with octave and sub-octave couplers, with no double on the Great.

The shortening of the manual compass completed the destruction of the old organs. Instead of regarding the alteration as a lengthening of the compass of the organ the "practical man," that is, the rule-of-thumb English builder, regarded it as a shortening by at least half an octave, and threw the superb old basses between CC and GG or FFF into the melting-pot. Now these old organs should have been "restored" by completion; not by mutilation. The old basses should have been carried down to 16 feet on the pedal and in 8 feet on the manual, as done in Germany 350 years ago. I attach no blame to any particular builder; but one may especially deplore the disappearance of such historic features as the basses of Green's masterpiece at St. George's, Windsor, and those of Snetzler's Dulciana to GG at Lynn and other fine instruments and stops.

All these destructions, mutilations and degradations are directly due to the ignoring of the true theory of the pedal organ. Most English organs contain only one or two pedal stops; occasionally we find three, seldom four; so that it is plain that the theory of the pedal organ has not dawned upon the normal English builder. For instance, a well-known organist complained that he required a soft pedal stop as well as the solitary "Open Diapason" provided. The builders' foreman, who

greatly vaunted himself as an organist, and therefore well informed as to what was necessary, drew the Swell Bourdon alone and coupled it to the pedal, remarking, "There's yer soft ped'l bass. What more d'ye want?"

Again, there was up to a few years ago an early CC organ by Hill containing, for an English organ of its date, the wonderful "pedal" of Open Diapason, Bourdon, Trombone and Octave Coupler—six pipes per pedal key. This was "restored" a few years ago from the design of an eminent organist and by an eminent builder. It now has the usual "commercial" bass, Open Diapason and Bourdon without the Octave Coupler, the pedal organ being "restored" thus to two pipes per key instead of six. And that for an organ entitled to seven or eight at least!

Again, if one provides proper basses, generally with a *slight* pedal preponderance, many organists immediately add a preposterously heavy bass, complaining of the proper bass as "ineffective," the truth being that they have so vitiated their ear that they are as unhappy when a noisy bass is silent as is the conductor of a village band in the lucid intervals of the big drum. I could give some ludicrous instances of this if time permitted.

Again, lack of comprehension of the pedal bass theory is shown in the absence of proper basses for the Swell *inside the Swell box*. It is impossible to have basses outside that are not either too loud with the shutters closed or too soft with them open. The position tolerated is as though one should have a string quartet, the executants of which should play with all refinements of expression and phrasing, but that to it should be appended a player

instructed not only to bring a double bass of extra size and power, but to rasp it *fortissimo* throughout. No one would tolerate such lunacy in the orchestra; why is it tolerated in the organ? It is generally recognised that the organ should not be treated as an imitation of the orchestra; but it has to be treated by orchestral analogy, and in this matter analogy holds good.

I could enter upon a long dissertation to show how the old long-manual builders endeavoured to secure proper basses for the Swell. Crude as were some of the expedients the idea was constantly prominent of making the Swell complete from top to bottom. The modern English builder ignores this important matter *in toto*.

I had myself in 1881 evolved the necessity for proper Swell basses in the Swell box: but—as mentioned in my “Modern Organ,” 1883—I found that I had been anticipated by Walcker of Ludwigsburg at Boston, U.S., 1857-63. An organ thus provided by me was opened by Mr. Best *in 1883* in the presence of Dr. G. A. Audsley, who wrote strongly advocating such basses *in 1887*. I myself attach greater importance to historical accuracy than to any claim of myself or anyone else to be an originator: but I see that in a review by an American, quoted in the “Organist and Choirmaster,” Dr. Audsley, doubtless from his own statement, is put forward as the originator of the idea, ignoring what I had, to his own knowledge, done in this matter, including some fine organs with actual 16 feet pedal basses in the Swell. He was also acquainted with my “Modern Organ” in which the first claim to originality is

rightly ascribed to Walcker. Such "bunkum" will hardly add to the historical value of Dr. Audsley's costly book. Setting aside organs enclosed in a general Swell, in which the inclusion of the *basses* is a matter of course, having been carried out by Green at Windsor in 1790, the idea of *pedal* basses in the Swell box was not later than Walcker's, while the practice in this country certainly began with me in 1883. I cannot conceive how anyone thinks that his status as an historian or artist can be exalted by posing as an originator in defiance of known history; still, statements of that sort when once they get twenty-four hours' start are proverbially difficult to overtake. I may mention that Walcker's instrument was promptly ejected by the artistic Bostonians to gain a few dollars' worth of seat room. So much for Yankee appreciation. The preposterous exhibition of megalomania at St. Louis, with its five Swells, five Swell Pedals, five Manuals and five Tremulants, which, according to Dr. Audsley's pronouncement, is to set the time for future organ-building has no true pedal bass for any of its Swells, though Dr. Audsley's hand is conspicuous in the design. These remarks are not altogether a personal matter. I do not for an instant allow that organ-building in America is ahead of that in England. The fact that it runs to the decadent symbol of megalomania is alone sufficient to settle that point. Reduction of the stops at St. Louis by fifty per cent would have been amply justified by putting that organ in artistic shape.

In connection with the history of proper pedal basses I should mention that they were suggested in an abortive

scheme for completion of the Panopticon organ when it stood in St. Paul's Cathedral. That would be between 1866 and 1870, I think.

There is one serious drawback to this practice. It is the realisation that "where ignorance is bliss 'tis folly to be wise." If once you have handled an organ containing appropriate and instantly available pedal basses you will loathe all others. The usual pedal organ gets on one's nerves like the "devil's tattoo." On the other hand, the effect of proper basses is a revelation. It tells in every way. The soft combinations are of beauty otherwise inconceivable: the loud ones are more effective because they have not been "discounted" by roaring basses used in the softer passages. Realization of what is involved in neglect of this artistic feature has robbed me of what used to be a supreme pleasure. It is like the spider in one's wine. An organ recital on organs thus deficient is to me now the abomination of musical desolation.

So much then for history and theory.

Design.

The principle of the pedal organ is so simple that it is superfluous to dwell upon the actual design, which consists primarily in having basses in double pitch suitable for all the chief manual stops. To these must be added, when the size of the organ makes it obligatory, some stops of the nature of the "Great Bass." Some stops of distinct solo character are, as most artistically suggested by the R.C.O. in 1882, also highly desirable. My efforts in this matter have been successfully directed to showing

how those results may be obtained without the vast cost in room and money that would at first sight seem inevitable.

Music consists in the production of certain sounds, and so long as those sounds are producible at will, it does not matter a straw how they are produced. For reasons of economy—which does not mean cheeseparing—I resort freely to the old and perfectly legitimate device of “borrowing.” I am of course aware that there is much objection raised against this, but it is based upon abuse, and abuse is no valid argument against use. Apparently it is thought praiseworthy by Dr. Audsley and others to put two, three, or four sets of large pipes, costly in standing and speaking room and in money, to do the work that for all practical purposes can be done by a single row of pipes.

Personally I prefer to devote the room and money to more munificent furnishing of the organ with what is really necessary in number and variety, to the avoidance of jejune and redundant prodigality. Doubtless it was very enthusiastic of Crummle’s actor-genius to black himself all over when he played Othello; but in acting, as in all art, the true aim is to accomplish the finest results with the simplest means: I see, however, in the American “Review” quoted in the “Organist and Choirmaster” the statement that borrowing and duplication are resorted to only from sordid trade reasons. In answer to quiet remonstrance Dr. Audsley, in absolute impotence to refute me, writes pompously: “I pronounce it inartistic.” I hurl back the insult. Nothing but trade reasons, which,

to the exclusion of art, include all megalomaniac developments, warrant the vulgarity of wastefulness; whether of resource, room or money. However, I propose to deal in a special lecture with this matter.

As regards borrowing, there will be in all important organs some absolutely independent pedal stops. These may well be used as a source for borrowing as recommended by Dr. Hopkins, in octave pitch, to obtain, say, the lower range of an 8 feet stop from the upper range of a 16 feet stop. The same thing may be done with the same stops to obtain the upper range of a 32 feet stop from the 16 feet range. This form of borrowing is practised by builders good, bad and indifferent. It is true that they often call the borrowing by another name, such as "transmission," "derivation" and even "duplication," but that is not straightforward. It is merely hypocrisy, if not fraud, for builders to use their cant against borrowing while using that appliance freely under another name. In addition, it is absurd to repudiate useful and legitimate borrowing, used as it is by builders of the highest class, used as it has been used for centuries, when it is obvious that the only real question at issue is as to *how far* it can be legitimately employed. As to this form of borrowing Dr. Hopkins states that "the independence of the 8 feet range is so completely established that it is scarcely possible to discover that there are less than twice as many stops as really exist." I think the opinion of Dr. Hopkins may well be reckoned as of greater value than the bombastic infallibility of my opponent, who is not an organist. In the name of art and common sense why have twice as

many pipes as are necessary? A second form of borrowing re-invented by myself twenty-five years ago, but used in Germany 350 years ago—for which reason it is interesting to hear modern prigs call it “new-fangled”—is to borrow the bottom octave of a manual stop (say of an Open Diapason of 8 feet) for the upper range of the correlative pedal stop (say Open Diapason 16 feet). This is perfectly legitimate, seeing that it fulfils with absolute precision the primary duty of the pedal bass. I may mention that Dr. Varley Roberts, who in going a few weeks ago to see Mr. Raeburn Andrew’s organ, was inclined to doubt the efficiency of this device, after trying the organ thoroughly, spontaneously remarked upon the exceptionally fine effect of the Pedal Open Diapason, which was thus obtained. This form of treatment is also of great value for borrowing the upper range of a 32 feet stop from a manual “Double,” the lowest octave of the 32 feet range, and that portion only, being effectively represented by a Quint of $10\frac{2}{3}$ feet. There are acoustic reasons why the Quint is ineffective and even offensive in the upper range, and this device of mine of 1882 for overcoming the difficulty is now widely adopted. There are similar reasons for the greater efficiency of the Open Diapason of 16 feet, obtained as described, as compared with the ordinary Pedal “Open.” Experts are too prone to regard scaling as a matter of mathematics only.

(Mr. Casson illustrated these matters on the organ.)

This second form of borrowing from the lower range of the manual stops is exceptionally useful in providing the basses for the Swell in the Swell box.

The upper ranges of the pedal Violone and Contra Fagotto are thus borrowed from the Geigen and Oboe respectively in this organ. I once tried the experiment of borrowing the Quint from a manual Bourdon; for though it was not theoretically correct, seeing that the fifths are "tempered," I thought that the volume of tone might possibly "draw" the Quint into tune. In the case of some notes it did so; in others the 32 feet effect came on in great waves or pulsations; in others the effect was poor or bad. Seeing this defective result, that the borrowed pipes are small and inexpensive and that they are on the wrong "side" of the organ, I cannot recommend this method as either legitimate in theory or successful in practice.

A third method of borrowing, though theoretically wrong, is nevertheless useful to some extent, and to that extent is admissible in practice. That is the borrowing of manual stops in identical pitch on both manual and pedal, usually the manual doubles of 16 feet. It may be usefully done with *light* doubles for the following reason. The manual doubles are hardly ever used except in full combinations, when the pedal is reinforced by powerful stops. Thus the light-toned 16 feet stops of the manual are not missed in the ensemble of the pedal, while they remain useful as the 16 feet basses of the soft stops. Thus it becomes permissible to use the soft 16 feet stops, *and them only*, on both manual and pedal in identical pitch. In this organ the Sub-Bass and Echo Bass are obtained by this method.

By these three methods a powerful, varied and appro-

priate pedal organ can be evolved at much less cost in room and money than would generally be supposed. On the other hand, one constantly comes across organs destitute of any quiet pedal stops, notwithstanding that the large and costly pipes that would form them are standing silent and inaccessible on the manual soundboards. In the face of such a preposterous state of affairs, the urging of doctrinaire pedantry against borrowing is simply ridiculous.

I do not claim that these methods are in a general way actually superior to independent pipes; but the organ problem is invariably *how with a given amount of room and money the most perfect organ may be evolved*, and it is beyond all doubt that these methods solve that problem in respect of the pedal organ. "The proof of the pudding is in the eating." From the writings of some, one would imagine that the problem was always to draw upon unlimited means in room and money and that true art consists in waste of effort and means.

We have then four ways of obtaining pedal basses, all useful and economical. Music is the language of the emotions, and provided that the effect intended by the composer is produced, it does not, I say, matter a straw, in music, whether the result is obtained economically or with wasteful prodigality: but it matters in every way in first cost and subsequent maintenance; considerations that none but a fool will disregard; while the artist never ignores the canon that in art no effort should be wasted.

I would ask anyone to contrast the "Pedal" of this organ with the poor provision usually made and to say

whether in power, quality or variety it is in any way lacking. Is it not, on the contrary, conspicuously well found, full and complete?

We have then generally :

1. The absolutely independent pedal stops.
2. Pedal stops of which the upper or lower ranges, or both, may be borrowed from an existing independent pedal stop, as recommended by Dr. Hopkins.
3. The borrowing of the upper range of a pedal stop from the lower range of the co-relative manual stop, a method used in Germany 350 years ago and recently warmly commended by Dr. Varley Roberts.
4. The careful borrowing of light pedal stops from the manuals in identical pitch, as constantly practised by good builders for fifty years past.

Of course you may, if you please, reject the three latter methods, useful, economical and artistic; though I trust that in doing so you will not find it necessary in default of argument to impute unworthy motives to those who disagree with you. I must, however, point out most clearly that this rejection does not dispense you from the necessity of providing pedal basses sufficient in power and variety for all combinations of every manual, from providing pedal basses for swell divisions in the Swell box or boxes, or from establishing an absolutely perfect system of control for the pedal stops and couplers. Yet of these absolutely necessary artistic requirements, all of which I have practically carried out, not one has been done by or through my opponent. So much for bluster about art. Blacking oneself all over to play Othello

may be in theory a very enthusiastic and artistic proceeding; but it will not serve to carry off bad acting in practice. As regards borrowing generally, I have framed the following rules, the practical part of which can easily be carried out with modern appliances.

1. The *mechanism* must be simple and accessible and must not give "second wind."

2. The borrowing must be *economical*; that is, it must cost less in room or money, or both, than actual independent pipes.

3. It must be *legitimate*. That is, there must be no serious deficiency perceptible when the original stop and the borrowed stop are used together. *De minimis non curat lex*.

4. The device must be fully set forth in design, estimate and contract, under its true technical name.

Useful and economical as borrowing is, however, it is not essential to my system. What I insist on is, *coute qui coute*, that there be ample provision of appropriate pedal basses, instantly available for any and every manual stop or combination.

Control.

Since it is the primary duty of the pedal organ to furnish true basses for any manual combination, and since the manual combinations are constantly and *instantaneously* changed, it is manifest that this duty of the pedal organ must, under all circumstances, be capable of *instantaneous* fulfilment.

More than that. The problem of this instantaneous

fulfilment of duty is one absolutely mechanical and since it is an elementary rule of art that no effort must be wasted, it follows that the mental and physical powers of the organist should not be dissipated in functions which can be better performed by mechanism. Thus, and thus only, can he devote his attention to the purely artistic and intellectual features of his performance.

Now the performer, say such an accomplished artist as the late Mr. Best, likes to play his organ himself in complete mastery of that portion of the technique known as registering. He wrote me in 1887 :

“The old expedient of having an assistant on each side of the player to manipulate the pedal stops and couplers, is very properly exploded at the present day : the reasonable demand being that the maker of the instrument shall provide ample and immediate means of control over every department of the tone.”

Unfortunately the “old expedient” still prevails even in many recent large organs vaunted as “containing every modern improvement.” It suffices doubtless for those who can detach a chorister or two for the purpose. It is, however, certainly unjust to organists who like to play their organs themselves that they should be left to struggle with a pedal organ, sometimes a large one, together with its couplers, with no adequate controlling mechanism, or even to fight with mechanism such as the clumsy rubbish that I now mention which embarrasses rather than helps.

But how does the ordinary English builder meet this “reasonable demand” ? Of course it is of no use to provide means for perfectly controlling a pedal organ that as in the

majority of cases does not exist; but what show is made of doing it? Merely to unite the pedal stops to the composition movements of the Great Organ only—the most abjectly imbecile contrivance ever introduced into the organ—supplemented by a horse-shoe or on and off pedal for the Great to Pedal coupler, sometimes with a Great to Pedal stop-knob in both treble and bass jambs! These arrangements are recommended by the Royal College of Organists and I can only suppose that they expressed a wish for pedal control to their organ-building advisers of 1882, who had not then, and have not yet, as pointed out by Mr. Best, got rid of their century-old error, viz., that the Pedal Organ in scale and control is concerned with little or nothing beyond the Great Organ. I do not blame the Royal College for these details. It was not their province to invent. “The reasonable demand is that the *maker* shall provide the means” says Mr. Best. It is to the ignoring of the *principle* of the pedal organ that we owe this preposterous collection of clod-hopping iron-mongery. I have even seen a warm discussion as to whether the “horse-shoe” or “on and off” poppet action should be used for “Great to Pedal.” Tweedledum and Tweedledee. *Arcades ambo.*

But the instantaneity of provision of the proper bass has its most important function as a means to an end, desirable as it may be as an end in itself. That end is *to set the performer free* in mind and body for artistic—that is eclectic and preparative—registering, by direct manipulation of the drawstops of the manuals. At present the artistic and mechanical requirements are

inverted. The absence of scientific mechanism for control of the pedal obliges the performer to engage, at every change of manual or manual power, in manipulation of the pedal stops and couplers; a strictly *mechanical* function. The time and energy available for eclectic registering having been absorbed in that which is mechanical, the performer is thrown back upon mechanical appliances, such as composition pedals or pistons, for the registering which should be *eclectic*. Thus it follows that the glorious palette-full of tone-colour of the organ is debased to a crude chromo-lithography. It is unquestionable that reliance upon such mechanical contrivances is having a deleterious effect on the organists of to-day, as Doctor Higgs warned us thirty-five years ago that it would have. Few organists really register, and it is to this reversal of reasonable order that we owe, no doubt, the deplorable result that so little stress is laid, in organ-playing examinations, upon artistic and eclectic registering, as contrasted with that laid upon mere keyboard dexterity.

The office of the Pedal is threefold.

1. Primarily and essentially, to provide instantaneously an exactly appropriate bass for any combination of manual stops and couplers.
2. To provide, upon occasion, an obbligato bass of character differing in power or tone from that of the manual.
3. An extension of the second office, viz., provision of absolute solo effects on the Pedal for assertion of a melody, such as canto-fermo or leitmotiv.

The first office is fulfilled by my "Pedal Help." This

consists of a tablet or stud, of which one is provided for each manual. On touching one the draw-stops and couplers of the Pedal at once move into the proper bass for whatever combination of stops and couplers is then extant upon the respective manual. The action of the manual couplers must of course be provided for: for the bass given by the Pedal Help for (say) the Choir Gedeckt would be quite insufficient if one coupled the Full Swell to the Choir, in that case therefore the Pedal Help of the Choir provides the bass for *both* departments.

Not only so; but the Pedal Help of a given manual having been touched, the pedal stops and couplers will, of themselves, if desired, follow any changes made in that manual. Thus, so far as provision of basses is concerned (some ninety-nine hundredths of the duty of the Pedal) the performer need not look at or even think about his arrangement of Pedal stops and couplers. The mechanical task is mechanically performed with absolute perfection. You cannot catch the Pedal Help making a mistake. All the time available may thus be devoted to deliberate, eclectic, preparative registering of the manual stops and couplers.

2. The second duty is fulfilled by manipulation of the pedal stops and couplers; but one or other of the Pedal Helps will always give a sufficient approximation to render this manipulation very slight in quantity.

The third duty is especially provided for thus, as in Dr. Yorke-Trotter's organ. A secondary group of pedal stops and couplers is provided, chiefly by "duplication";

so that we have the Pedal bass organ and the Pedal solo organ or stop-group. By means of two corresponding studs the Pedal bass and Pedal solo organs are alternatively switched off and on. By this simple means a canto-fermo or leitmotiv can be taken up and relinquished on the pedal as easily as on the manual. It is obvious that the artistic suggestion of the R.C.O. as to solo Pedal stops is perfectly useless without means to make them instantaneously available.

In all these methods you will see how essential it is, especially for the comfort of the player, that the couplers be grouped and controlled as stops of the division which they augment.

Again, when one uses the manual Solo stops coupled to another manual in ordinary harmony, the Pedal Help of the controlling manual provides the basses of both. If, however, one of these manuals be used *in melody*, by means of the melody action, one does not want its bass, but only that of the accompanying harmony. These duties are automatically discriminated by the Pedal Help.

Again, I often employ Collective combination pedals, of which the "Grand Jeu" of the harmonium is an illustration. When these are in use the Pedal Helps obey them. Thus on putting down the "Full Organ" Pedal one moves no manual stops or couplers, but the proper pedal basses are still instantly provided and displayed for any department, e.g., the Full Swell, Full Solo, etc.

Again, if an organ is divided—by which I do not mean

mere breaking up for convenience of the builder, still less the wild-cat distributions under the electro-pneumatic method—each division of the organ stands complete with its pedal basses in situ. The action of the Pedal Helps then enables organ to answer organ antiphonally in absolutely complete form, with superb effect. All this mechanism for control of the pedal-stops and couplers is the result of some thirty years' study, and I find it necessary to declare that it is from inception to finish absolutely and entirely my own invention.

You will perceive that I have raised the design, functions and control of the Pedal Organ to a position of dignity and efficiency never so much as contemplated by any other.

So you can see why I am thus so profoundly grateful to this Guild for its recognition of my efforts and the distinction conferred upon me as an appreciation. Apart from myself personally I trust that I may not be deemed immodest if I say that in conferring this honour upon an organ-builder, *qua* organ-builder, the Guild has honoured itself, as all honour is reflex. It is, I think, the first such recognition by any such important body, of the very magnificent and beautiful art of organ-building.

Conversely in all ordinate bodies or mechanism it is an inevitable rule that if one member suffer, all the members suffer with it. I have demonstrated how the neglect of principles in design and control degrades the art of organ-playing and organ-building throughout. In like manner, if an organized body like the Incorporated Guild of Church Musicians suffers such degradation of

any branch of the arts connected with its functions, the whole society is degraded. It is for you to pronounce whether or not this is so now; or, if it is so, whether it shall continue.

Mr. Casson took the opportunity of explaining some further notable features in Mr. Andrew's organ, viz.,

Duplication.

A further great economy, directly bearing upon the Pedal Organ, is the combination action termed "Duplication," invented by me in 1884. Its theory is based upon the fact that every clavier has to do duty in several rôles. In a two-manual organ the Great has to serve for Great, Choir and Solo, and the Swell for Swell and Echo. Notwithstanding this fact, known to all organists, the builder furnishes no movements to assist the player except for those two manuals in their choral or ensemble rôles: the result being that the performer is unable, without exasperating departure from the *tempo*, to register combinations which, existing indeed in the organ, might just as well be non-existent; because they are inaccessible.

Obviously if we can make them accessible, the practical result is to greatly increase the resources, though not one stop be added. Enlightened builders, such as Roosevelt, Willis, Binns and others, have endeavoured to surmount the difficulty by "adjustable" combination pedals and pistons. These are of two kinds. 1. The visible, involving an enormous number of supplementary draw-stops, some hundreds, in fact, for a fair-sized organ. This multiplexity is, however, a confusing element. "Bless my soul, the place was like a telegraph office,"

quoth Mr. Best, after playing on an organ of the sort. 2. The other, the invisible or locking arrangement, is one of great ingenuity and beauty. A given combination is drawn and locked to a numbered pedal or piston. Whenever that pedal or piston is pressed it will throw out upon the drawstops the combination thus locked. The locking, and the re-locking to a fresh combination, are both instantaneously effected. The drawback of this method is that it imposes a severe strain upon the memory. There remains nothing visible to show what combination will be thrown out. These adjustable combinations, moreover, go beyond what is required; for though their combinations embrace everything that can be done, to the extent, arithmetically, of billions of combinations in such machines as that at St. Louis, and tens of thousands in more modest instruments, the greater number are of no value in music. One does not, e.g., require tens of thousands of combinations such as Swell Voix Célestes coupled to Great Sesquialtera, coupled to 32 feet Trombone. This bewildering redundance seems to me a fatal drawback; for it is the real cause of the mnemonic tax.

Duplication avoids these difficulties. Taking a two manual organ by way of illustration, as specified on the printed papers, I divide the stops into groups appropriate for the varied rôles of Great, Choir, Solo, Swell and Echo. putting such drawstops into each group as are suitable for the particular rôle, and where a stop is suitable, as many stops are, for more than one rôle, I employ them and put drawstops for them in each such group. That is, I *dupli-*

cate the drawstops. You can see the allotment in the printed tables.

You will see, in the two-manual specification, that we may regard it as simply of Great, Swell and Pedal; disregarding for the nonce the stop-groups Choir, Solo and Echo. So far the organ is on ordinary lines. To obtain the additional advantages, or more strictly the availability of existing advantages, I add the stop groups Choir, Solo and Echo.

I can now draw stops in each group exactly as if I were dealing with an organ of five manuals and by touching the manual "Helps" I can switch on the prepared group-combinations as I want them, the other groups of the same manual being simultaneously switched off. The "Helps" do not move the drawstops. Those of the Great and Swell, or ensemble groups, can still be governed by composition pedals. Thus you lose absolutely nothing. Anyone can sit down and play in the ordinary way and ignore the three secondary groups if he likes to do so, but you see at once the enormous range opened out for even a two-manual organ; *not by increase of actual resources but by making the existing resources available*. The principle of "Duplication" is simple, viz:

Where a clavier is called upon to act in several distinct rôles it must have a separate drawstop group wherewith to prepare and read the combinations of each such rôle.

Notwithstanding that Dr. Audsley, when in England, wrote as to the high artistic value of this contrivance, he now "pronounces it inartistic" and says that the additional drawstops are added for trade purposes to make a

show. You will appreciate the absence of criticism and the vulgar imputation of unworthy motives to an English builder.

Having shown how the preparation of a two-manual organ can be made equal to those of five manuals it will occur to you to ask why so great an advantage should be withheld from organs of three or four manuals. There is no *prima facie* reason except that if we confine our efforts to the organ as usually built we obtain a sort of jejune redundancy, an *embarras de richesses*.

If, however, we build after the manner of such schemes as the masterpieces of builders like Schülze, the way is open to us vastly to increase the range of the stops usable in a secondary or tertiary capacity.

You are all acquainted with the very common method of making stops work in a secondary capacity by means of the octave coupler. One hears much of the "illegitimate" practice of making stops do duty in more than one capacity from people who resort freely to that practice, in most reckless fashion, by means of the octave coupler. This method, in addition to the reckless introduction of the Sub-octave coupler, is used in the organ of St. Louis, without even the necessary octave of pipes and sound-board to complete the octave coupler. "The ship is spoiled for a ha'p'orth of tar."

Let us, however, see what can be done by that scientific and careful treatment of the octave coupler for which I am blamed, while unscientific, incomplete and reckless use of it are praiseworthy. I now draw your attention to the larger specification. The Doubles are ample, as in a

German organ by Schülze, who put them in without a thought of duplication, and they reinforce the 8 feet in octave coupling.

If we now examine the organs, we find in each what we may call a Double or 16 feet organ, e.g., in the Great we have two 16 feet stops and one 8 feet (the Clarabella) which sound like two of 8 feet and one of 4 feet if played an octave higher, thus gaining in makeshift fashion a secondary stop-group of scale smaller than the normal "Great," well balanced in itself and sufficiently individual to form in this varied rôle a veritable separate "organ," of the nature of a Choir organ.

Playing an octave higher is, however, a clumsy method, and it is soon limited in the upward direction. It can be more conveniently done by having an octave action and the small and cheap extra octave of pipes and sound-board (without which the octave action is artistically inadmissible), together with my invention of a stop to silence, on being drawn, the normal or 8 feet action. In this way the "double organ" can be used in its secondary rôle in absolutely complete form, while playing in the ordinary position.

It is, however, better to carry the principle a little further in order not to disturb the original normal group. In order to do this I provide for such stops of the "double organ" as are suitable, a secondary stop-group working in conjunction with the octave action only. This secondary group or "organ" can be switched off and on alternately with the original group. Thus following the rule already laid down as to duplication. This entirely avoids the

confusion which is liable to result from using a single-stop-group in two different rôles, with a further advantage that both groups may be separately "registered" before and during playing. This method of working the principle I term "octave duplication." I refer to the "Great" organ of the three-manual organ described, to show how, by this simple treatment of a given organ, designed upon orthodox lines, the tonal resources in variety and in preparational registering may be practically doubled. The couplers which augment a given keyboard are also duplicated for each division of it. An additional "organ" is gained without any additional stops.

It is worthy of remark that while I am constantly told that "duplication" is "illegitimate," "new-fangled," or what not, my less convenient detail for the same result, viz., using stops in octave pitch, together with my "Unison Silent" stop, is now copied and is obtaining vogue, even with the unwarranted omission of the extra octave. That is to say, the principle is to be considered illegitimate unless the details be imperfect and inconvenient. There is much of that sort of argument in all organ improvement. Probably you are acquainted with the same sort of thing in other matters. Not long ago it was "illegitimate" to use the thumb on the keyboard or the heels in pedalling. It is only quite recently that the Germans have admitted the Swell to be "legitimate."

But a further enormous economy results. The large and costly pipes of 16 feet pitch are all ready for use as pedal basses for the duplicated groups, as you will per-

ceive on glancing at the fourth column under the head of the larger organ. That is, the pipes carry down the tones an octave lower than the manual and are thus legitimately available in the manner previously described. They are usable, also, not so legitimately but quite usefully, as quiet basses for other stops. *De minimis*, I repeat, *non curat lex*. It requires an acute ear, even when its owner has been informed of the device, to detect any deficiency even then.

It is within the bounds of modesty that I claim to have obtained by these contrivances from an organ of given size, double the resources with one-third of the manipulation. Still more important, the manipulation is eclectic, leisurely and preparative, instead of being mechanical and perfunctory.

DESCRIPTION OF CASSON'S SYSTEM.

This system of organ-building possesses the following unique advantages, placing these organs at least a generation ahead of any others.

(a) *Extreme simplicity of construction.* In relation to the producible effects attainable—the only true test—these organs are far more simple and far less subject to derangement than any others.

(b) *Extreme simplicity and resourcefulness of combinational movements.* The accessories are few; their effect is always outwardly demonstrated; they cause no embarrassment to an unaccustomed performer; they involve no necessary departure from the R.C.O. arrangements. They may be summarized as affording twice the resources with only one-third of the manipulation.

Above all, the preparations are leisurely, intellectual and eclectic, in lieu of being hurried, mechanical and arbitrary.

(c) *Development of the pedal organ in design and control* to the *ne plus ultra* of artistic efficiency. The

advantages under this head alone place these organs far in advance of all others. See under Special Summary.

(d) *Octave Duplication*. This (with the exception of the crude and clumsy French Ventil method) is the simplest of all combinational movements. Without recourse to "borrowing" or its analogues it doubles the combinational resources at trifling additional cost of room and moderate extra cost in money, while adding greatly to fullness, brilliance and power.

(e) *Melody Action* for the Solo Organ. This appliance—though not strictly a part of the system, which is one of control—provides effects of extraordinary beauty and value; enabling, e.g., a tuba solo or obbligato to stand out above the Full Organ: affording also exquisite effects of soft character and giving the performer to a great extent the advantages of a third hand. Invaluable for leading a great mass of voices; also for music written on the principle of the leitmotiv, etc.

(f) Perfect control of all couplers.

The extraordinary efficiency of these organs allows of the use of much smaller instruments. The costly and too often unsightly "organ-chamber" can almost invariably be dispensed with, invariably to the enormous improvement of both volume and quality of tone.

SPECIAL SUMMARY.

THE PEDAL ORGAN.

As regards this department, the following advantages, described in the lecture herewith, are secured.

1. A Pedal Organ comprising proper basses for any and every combination of the stops of any manual (including basses for the Swell in the Swell box) provided in an artistic, economical and legitimate form.

2. The PEDAL HELP, by which the drawstops of the Pedal Organ and its couplers *instantly move* into the correct bass for any and every combination of manual stops and couplers.

3. Provision of means whereby, at will, the drawstops of the Pedal Organ and its couplers will instantaneously and automatically follow all changes in the office or combinations of the stops and couplers of any manual.

4. Provision of means whereby when the Full Organ (Grand Jeu or collective) pedal is used, the drawstops of the Pedal Organ and its couplers will still move into the proper bass combination for each manual department severally.

5. Ready means for obtaining distinctive obbligato pedal effects.

6. Ready means for summoning and dismissing, alternatively with the true bass effects, distinctive solo stops of the Pedal Organ for Canto-fermo, leitmotiv and similar effects.

This complete series of advantages, every one of which is essential to a complete artistic organ of any pretension, has not hitherto been provided save under Mr. Casson's methods and by the Positive Organ Company, Limited. The seventh is equally essential, especially where an organ is divided.

7. Location of Pedal Basses with their manual complementary stops *in situ*. In divided organs each division thus stands absolutely complete. By the action of the "Pedal Helps" organ can answer organ anti-phonally in complete form, or join in a chorus of ensemble, with magnificence of effect never previously conceived as within the power of an organist.

TESTIMONIALS

AS TO

CASSON'S SYSTEM OF ORGAN-BUILDING,

For Organs of two Manuals and upwards, with Pedals.

From the Late W. T. BEST, Esq., Organist of St. George's Hall, Liverpool.

"I have a high opinion of Mr. Casson's system for providing a suitable and prompt Pedal-bass during the frequent 'interchanges of the Claviers,' so necessary in the performance of modern organ music. The old expedient of having an assistant on each side of the player to manipulate the various stops and couplers is very properly exploded at the present day, the reasonable demand being that the maker of the instrument shall provide ample and immediate means of control over every department of the tone. Unfortunately, when organ builders shortened the keyboard compass in the important region of the 'bass,' they have constantly neglected to supply the indispensable equivalent of an adequate pedal organ. Even in the largest instruments, where an attempt is made in this direction, it will be at once remarked that the pedal-bass is only suitable for the stops comprising the Great or most powerful clavier; the varieties of delicate tone in the bass (to combine with the more frequently used 'Choir' and 'Swell' claviers) being almost invariably absent.

"A never-ending obstacle, also, in the act of playing is a want of ready means to control the use, or vice versa, of the different pedal couplers when absolutely necessary. As a case in point I may name an organ piece highly popular some years ago, viz., the Concerto in F major, with flute solo, by Rinck. I know of no instrument where it is possible to

perform this work with a suitable pedal-bass in the sudden entries of the 'Tutti' on the loud clavier, opposed to the soft bass tone required instantly after in accompanying the solo passages; involving in addition the co-operation of the pedal couplers. In Mr. Casson's work, 'The Modern Organ,'* it will be seen how his ingenious system provides an appropriate pedal-bass to any given combination of the manual stops, combined with the exact coupler required—all being at the immediate disposal of the organist, and I have pleasure in testifying to its success after a practical experience on instruments constructed on this plan."

* Mr. Reeves. Out of Print.

Subsequent improvements make this work out of date; but it shows the train of thought.

From CHARLES STEGGALL, Esq., Mus.Doc., Cantab, Professor of the Organ at the Royal Academy of Music, etc.

"My examination some time ago of an organ in your factory resulted in a very favourable impression of the utility of your patents as applied to instruments of limited size. The 'pedal help' for providing an appropriate pedal-bass for any manual combination I thought admirable; while the 'duplication and octave duplication action'—so far as I could judge—certainly had the effect of nearly doubling the resources of the instrument to which they were applied."

From Professor E. H. TURPIN, Mus.Doc., Hon. Sec. the Royal College of Organists.

"With pleasure I offer my testimony regarding the thought for the player, and remarkable inventive skill displayed in Mr. Thomas Casson's improvements in organ construction. The pedaliers invented by him readily and very ingeniously secure proper pedal-basses for each manual and its characteristic combinations. The duplication system of his instruments furnishes a large increase of tone colour resources. Mr. Casson's inventions are alike applicable to tracker, tubular-pneumatic and electric actions. This fact points to the universality of their application. Viewed on paper Mr. Casson's proposals look somewhat complicated, but at the keyboard, and in actual working, they are found easy of manipulation. Organ-builders, and all interested in organ construction and organ-playing, would be justified in carefully considering Mr. Casson's improvements."

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Oxon, Organist of Christchurch Cathedral,
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"Organ players should welcome the ingenious mechanism which provides a suitable pedal-bass and coupler for any combination of stops on the manuals."

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From C. F. ABDY WILLIAMS, Esq., M.A., Mus.Bac.
(*Author of "The Story of the Organ."*)

"I have read your paper* and letter with the greatest possible interest, and my reading of history has shown me that it is to men like you, who are not afraid of experiments, and who can live down the inevitable name-calling, that the world is indebted for all improvements. I agree with everything you have suggested *re* Pedals and Swell."

* Lecture to the Society of Arts by Mr. Casson, January, 1904, on "Organ Design."

**From Rev. H. BEWERUNGE, Professor of Music,
St. Patrick's College, Maynooth, Ireland.**

"Having carefully examined the organ erected by the Positive Organ Co., Ltd., in the Catholic Church, Omagh, I have no hesitation in pronouncing it by far the finest instrument of its size that has ever come under public notice.

"Its superiority is due, in the first place, to the system of 'Octave Duplication,' which I consider the greatest invention

in the history of organ-building, because by a simple combination action, it nearly doubles the resources of a given number of stops. In the Omagh organ, the variety of soft accompanimental stops and combinations of stops, as well as the number of chorus and solo effects, is almost inexhaustible, and their control extremely easy. The individual stops are what their names imply, and have a very fine tone. The Tuba, Viola and Contra Fagotto deserve particular praise, being some of the finest representatives of their kind in existence. Special mention should also be made of the Harmonic Twelfth, the new form of that indispensable stop making it particularly valuable. The tone of the full organ is magnificent, proving that the selection and scaling of the stops, from 16 feet stops, which are ample in variety and power, to the remarkably bold and successful Mixtures, has been made with great care and consummate skill. The melodic action is very useful, and admits of some very fine and novel effects. The key action is unsurpassed in promptness and repetition. The control of the pedal stops on Casson's system is, in my opinion, the only thorough and rational one existing, and the new form adopted in the Omagh organ particularly calculated to relieve the organist of an immense amount of worry, and to bring about a more artistic style of playing. In short, I consider this organ the most scientific one ever built."

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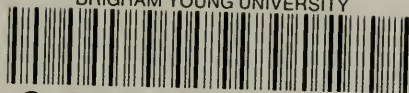
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